

973.7L63

H3H44g

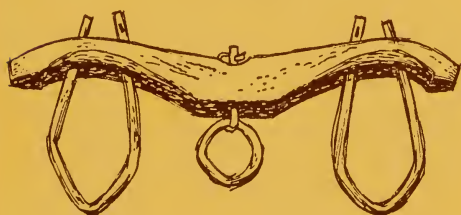
Herzberg, Max J.

A guide to the study of the
historical photoplay - Young
Mr. Lincoln

LINCOLN ROOM

UNIVERSITY OF ILLINOIS

LIBRARY



MEMORIAL

the Class of 1901

founded by

HARLAN HOYT HORNER

and

HENRIETTA CALHOUN HORNER

PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOLUME V

SERIES OF 1939

NUMBER 9

A GUIDE TO THE STUDY OF THE
HISTORICAL PHOTOPLAY

YOUNG MR. LINCOLN



Prepared by

MAX J. HERZBERG

Editor, School Edition of "Abe Lincoln Grows Up"

*Recommended by the Motion-Picture Committee, Department of
Secondary Education, National Education Association*

Copyright, 1939, by Educational and Recreational Guides, Inc.

All rights reserved. Country of origin, U. S. A.

WILLIAM LEWIN, *Managing Editor*

THE CAST

<i>Abraham Lincoln</i>	HENRY FONDA
<i>Abigail Clay</i>	ALICE BRADY
<i>Mary Todd</i>	MARJORIE WEAVER
<i>Hannah Clay</i>	ARLEEN WHELAN
<i>Efe</i>	EDDIE COLLINS
<i>Ann Rutledge</i>	PAULINE MOORE
<i>Matt Clay</i>	RICHARD CROMWELL
<i>John Felder</i>	DONALD MEEK
<i>Carrie Sue</i>	JUDITH DICKENS
<i>Adam Clay</i>	EDDIE QUILLAN
<i>Judge Herbert A. Bell</i>	SPENCER CHARTERS
<i>Palmer Cass</i>	WARD BOND
<i>Stephen A. Douglas</i>	MILBURN STONE
<i>Sheriff Billings</i>	CLIFF CLARK
<i>Juror</i>	STEVEN RANDALL
<i>Ninian Edwards</i>	CHARLES TANNEN
<i>Frank Ford</i>	FRANCIS FORD
<i>"Scrub" White</i>	FRED KOHLER, JR.
<i>Mrs. Edwards</i>	KAY LINAKER
<i>Woolridge</i>	RUSSELL SIMPSON
<i>Dr. Mason</i>	CLARENCE HUMMEL WILSON
<i>John T. Stuart</i>	EDWIN MAXWELL
<i>Hawthorne</i>	CHARLES HALTON
<i>Mr. Clay</i>	ROBERT HOMANS
<i>Matt Clay (as a boy)</i>	JACK KELLY
<i>Adam Clay (as a boy)</i>	DICKIE JONES
<i>Barber</i>	HARRY TYLER

THE PRODUCTION CREDITS

<i>Producer</i>	DARRYL F. ZANUCK
<i>Director</i>	JOHN FORD
<i>Associate Producer</i>	KENNETH MACGOWAN
<i>Original Screen Play by</i>	LAMAR TROTTI
<i>Photography</i>	ARTHUR MILLER, ASC
<i>Art Direction</i>	RICHARD DAY and MARK-LEE KIRK
<i>Set Decorations</i>	THOMAS LITTLE
<i>Film Editor</i>	WALTER THOMPSON
<i>Costumes</i>	ROYER
<i>Sound</i>	EUGENE GROSSMAN and ROGER HEMAN
<i>Musical Direction</i>	LOUIS SILVERS
<i>Producing Company</i>	TWENTIETH CENTURY-FOX



44p56LAllen

973.7L63
H3H44g

Lincoln
Room.

HOUSE



Abe Studies Law



Abe Amid Beloved Books

PART ONE: THE MYSTERY OF ABRAHAM LINCOLN

Abraham Lincoln, our greatest American, is also our greatest mystery.

Deeply the question puzzles historians: how did this man, of humble origin, of scanty education, of uncouth appearance, manage to rise to eminence? What qualities enabled him to overcome extreme poverty and the disadvantages of a frontier settlement and, despite them, to become the choice of a nation? Whence came the greatness in his character that made him continue doggedly up the steep hill of achievement even though he met failure after failure? What was the source of the profound humanity, the searching logic, the eternal Americanism in this humble man?

To answer these questions Lincoln's many biographers have searched the records of Lincoln's family, following it from the earliest days of America as the Lincolns slowly, in generation after generation, made their way westward. In those records they have found evidence of a sound, substantial, middle-class stock, that fell into poverty only immediately before the birth of Lincoln. Yet not from these family annals is the secret of Lincoln to be gained.

A better answer is supplied when one studies Lincoln's youth. Then we see him midway between the shadowy Lincolns who were his forebears and the great Lincoln who was to save the Union and abolish slavery. In his youth is to be found at least a partial explanation of the man that was to come. Here we see the conflict between his humor and his melancholy. Here we see him making his first steps towards a knowledge both of men and of books. Here

we watch the bitter tragedy of Ann Rutledge and the gradual healing that followed—even if the healing was never complete. Here we see the beginnings of his conscious power over human beings—a power based on their instinctive trust in him. Here we see him moving towards the marriage with Mary Todd that was the sign that an ambitious, keen-minded woman saw greatness in him. Here we perceive him in dramatic action, as he displayed excitingly his intense sense of justice. In Lincoln still a youth we can best understand Lincoln the man.

PART TWO: YOUNG MR. LINCOLN

The photoplay YOUNG MR. LINCOLN may therefore be said to grasp a great opportunity in setting forth the development of Lincoln from the time when he keeps a general store in Salem, Ill., to the time when he vindicates the Clay Brothers and wins a striking legal victory. It is a moving, often brilliant presentation that one finds here, and this motion picture makes a contribution to sound Americanism in that it enables us better to understand how Lincoln came to be and for what principles he stood from the very beginning of his career.

The story opens when Lincoln is twenty-three years old. He is half-owner of the Berry-Lincoln store, and neither he nor his partner knows much about making money. They buy on credit and they sell on credit. They trust everyone, and expect everyone to trust them.

At the very start we see Lincoln thrust into a political controversy: he is already running for office. But he takes the campaign



A Mother's Plea



Prepared for the Wilderness



Gala Day in Springfield

as a joke, and his oratory even in these early years has that quality of simplicity which later on was to make him the greatest of American orators.

Lincoln is much more interested in a copy of Blackstone than a customer gives him instead of money. It is a dramatic coincidence, as one realizes later, that he acquires this book that all lawyers in those days studied as the bible of law from a woman who, not so many years afterwards, will ask him to save her son from conviction as a murderer. Had she not given him the book, her sons would not have been saved—and Lincoln would perhaps not have gone on to his career as lawyer and statesman.

Early, too, is the introduction of Ann Rutledge, whose faith in Lincoln's greatness is expressed immediately. Yet before this ideal pair can marry, Ann dies; and Lincoln moves to Springfield and sets up a law office there.

It was fate that wherever Lincoln turned the famous lawyer Stephen A. Douglas (called "the Little Giant") should be his opponent; and of this conflict provided by the circumstances of Lincoln's life the writer of the screen play has taken full advantage. Douglas became, in time, Lincoln's greatest political antagonist; and first defeated him, afterward was defeated by him. He was, too, as the dramatist shows vividly, Lincoln's rival for the hand of

Mary Todd. When she was asked, after both had been courting her vigorously for many months, which one of them she intended to have for her husband, she replied, "The one that has the best chance of being President of the United States."

It is around a third conflict of the two men that the writer of the photoplay has built his most intense drama, a conflict that gives Mary Todd an opportunity to decide definitely which of the two men has the ability to become President.

For in a celebration at Springfield of Illinois Day, the day the state was admitted to the Union, a brawl takes place between two ruffians and Matt and Adam Clay. One of the ruffians is killed, and Matt is accused of wanton murder. Their mother persuades Abe Lincoln to take the case, and the motion picture reaches a



Abe Lincoln Goes Courting



Abe Lincoln Holds Back a Mob

climax in the scenes that show an attempted lynching and in the courtroom scenes.

As the trial proceeds the case looks hopeless, and it seems as if Lincoln is certain to lose. The important fact neglected by everybody else that he introduces with dramatic suddenness to vindicate his client is based on an actual occurrence. In its closing scenes the movie once more displays the kindness, the sympathy for the downtrodden, and the humility of Lincoln as he moves onward towards new goals. It is "Honest Abe," the lawyer, whom we have seen in these court scenes, but it is plain that his character already is that of a patriotic leader and statesman.

PART THREE: QUESTIONS ON YOUNG MR. LINCOLN

1. In your judgment, does the photoplay begin early enough in the life of Lincoln, or ought we to have been shown some scenes of his childhood?

2. Throughout the movie — as in almost every biography, novel, story, or play in which he appears—Lincoln is shown as uncouth, undignified. He sprawls in ungainly fashion, he indulges his ready humor constantly, he is as far as can be from the popular idea of how a statesman ought to look and act. (Contrast him with Stephen A. Douglas, for example.) Is it desirable that Lincoln should be shown in this way—admittedly true to history; or ought he to be "prettied" up, so that his trousers are pressed, and he is always serious, and invariably sits up straight? You will find, if

you examine some of the innumerable statues and paintings that have been made of Lincoln, that sculptors and painters have been faced with this problem; and some have chosen one way, some the other. (Find pictures of such statues and paintings to make the point clear.)

3. Do you like the Lincoln that is shown here? Mention some of his traits that particularly appeal to you. How does the photograph add to your knowledge of Lincoln's life? your understanding of his character?

4. Comment on Henry Fonda's enactment of the role of YOUNG MR. LINCOLN. Does he look like the conventional idea of Lincoln? Does he present the character in a way that is true to history? Is his impersonation of a great man sympathetic and understanding? Do you forget sometimes that it is an actor who is appearing before you, as you submerge yourself in his presentation of the role?

5. Which are the most important women characters in the movie? Which of them do you like best? Which seems to you to be the finest actress? Tell why you think so.

6. What other parts in the play particularly attracted your attention? For what reasons?

7. Did the movie make clear to you an important era in American history? What were some important characteristics of pioneer life as shown in the movie? How did frontier settlements differ from American towns of today? What were some of the difficulties that the pioneers faced? What were the chief political



Abe Lincoln's Pioneer Friends



On the Way to the Courthouse

problems that they discussed? Have any of the issues that interested Lincoln and his contemporaries survived to the present day? Did political parties have the same names then as now? In your judgment, would Lincoln have won cases and elections today as he did in his own time?

8. In what ways may this play be said to make an important contribution to patriotism and Americanism? Is it good for us today, in a world so totally different from that of Lincoln, to see how Lincoln struggled and developed? Can you tell what his opinion would have been on some of the problems that rack the world today? Would he, for example, accept the ideas of the fascists, their hatred of democracy, their belief that they are "chosen" races to rule the rest of humanity, their cruelty and disregard of treaties and human rights? Would he want to solve the problem of unemployment? of poor housing?

9. What seems to you the finest photographic "shot" in the entire picture? What scene remains in your mind the longest? Would you like to see the play again? Tell why.

10. In a successful play like *YOUNG MR. LINCOLN* many persons play a part. Tell what share of the credit you would assign to each of the following: Lamar Trotti, the writer of the script; Henry Fonda, other members of the cast, the director, John Ford; the producer, Darryl F. Zanuck, and his associate, Kenneth Macgowan; the photographer, Arthur Miller, and his assistant staff; the art director, Richard Day.

PART FOUR: A RAPID QUIZ ON YOUNG MR. LINCOLN

1. What period of his life does the play cover?
2. What book greatly attracts Lincoln?
3. In what towns does the play take place?
4. What woman deeply attracted Lincoln in his early twenties?
5. What woman did he finally marry?
6. Where did Lincoln practise law?
7. Who was Lincoln's chief opponent?
8. In what different ways did they clash?
9. Why did Lincoln take the case of the Clays?
10. By what odd point did he win it?
11. Who produced the play?
12. Who directed it?
13. Who took the role of Lincoln?
14. What other noted screen stars appear in it?
15. What is the finest scene in the play, in your opinion?

PART FIVE: FACTS ABOUT LINCOLN

He was born in Kentucky, on Feb. 12, 1809.

His mother's maiden name was Nancy Hanks.

In his youth he followed many occupations, and in later years was known as "the Rail-Splitter" from one of the ways he earned a living.

He kept a store, became postmaster, studied law, was sent to the Illinois legislature.

In 1842 he married Mary Todd, much above him in social station.



Cross-Examination



Abe Lincoln Consults the Almanac

He was elected to Congress, and became a leader in the discussions on slavery, later engaging in the debates with Stephen A. Douglas, which attracted nation-wide attention.

He became the 16th President of the United States in 1860.

Hating war, he fought the Civil War to a successful conclusion, but throughout loved the South and after the war would gladly have welcomed the Southern states back to the Union in friendship.

During the war he delivered the greatest of all American orations, the Gettysburg Address.

In 1864 he was re-elected President, and on April 14, 1865, as the result of a conspiracy that still remains largely a mystery, he was assassinated while attending a performance at Ford's Theater in Washington.

Lincoln said:

"There is no grievance that is a fit object of redress by mob law."

"I believe this government cannot endure permanently half slave and half free."

"As I would not be a slave, so I would not be a master. This expresses my idea of democracy."

"Let us have faith that right makes might, and in that faith let us, to the end, dare to do our duty as we understand it."

"Government of the people, by the people, for the people."

"With malice toward none, with charity for all."

PART SIX: READ MORE ABOUT LINCOLN

1. The greatest biography of Lincoln is that now being completed by Carl Sandburg. The first part of this, called *The Prairie Years*, appeared in 1926. The rest will be published this fall by Harcourt, Brace & Co. No one has studied Lincoln with greater sympathy and depth than Sandburg; and he has brought to the writing of his great book a full knowledge of all that has hitherto been said about Lincoln. The first twenty-six chapters of *The Prairie Years* have been separately published as *Abe Lincoln Grows Up* (there is also an educational edition of this book). Those who have enjoyed YOUNG MR. LINCOLN will find this account of Lincoln's youth particularly valuable and entertaining.

2. A mere list of other books on Lincoln would in itself require a large volume. His secretaries, Nicolay and Hay, prepared the first official biography. His law partner, William H. Herndon, wrote an account of him that is rich in facts—although some of them have been disputed. An important modern biographer of Lincoln is Ida M. Tarbell; and Miss Tarbell, in addition to her two-volume story of Lincoln's life, also wrote some beautiful short stories about the great President, particularly, *He Knew Lincoln*. Among others who have written memorably about Lincoln are Carl Schurz, John Wesley Hill, Albert S. Beveridge, Lord Charnworth, William E. Barton, Alonzo Rothschild, and Emanuel Hertz.

3. Lincoln has of course appeared innumerable times in fiction and drama. One recalls Winston Churchill's *The Crisis*, several books by Honore Willsie Morrow, Edward Eggleston's *The Graysons* (read the account of the trial), Irving Bacheller's *Man for the Ages* and its sequels, Mary Raymond Shipman Andrews's *The Perfect Tribute*, and John Drinkwater's *Abraham Lincoln*. Read also poems by Edwin Markham, Walt Whitman, William Cullen Bryant, James Russell Lowell, Vachel Lindsay, and James Oppenheim.



A Covered Wagon Prepares to Take the Westward Trail

EDUCATIONAL and RECREATIONAL GUIDES, Inc.
Room 1418, 1501 Broadway, New York, N. Y.

Enclosed is \$ to cover cost of items indicated:

Title of Guide	Single Copies	2 to 10 Copies	11 to 99 Copies	100 or more	Enclosed Amount
Young Mr. Lincoln	___@.15	___@.10	___@.05	___@.03	\$ _____
Goodbye, Mr. Chips	___@.15	___@.10	___@.05	___@.03	\$ _____
Union Pacific Study Guide	___@.15	___@.10	___@.05	___@.03	\$ _____
Union Pacific Contest Manual	___@.10	___@.06	___@.04	___@.02	\$ _____
Union Pacific Still Sheet	___@.10	___@.06	___@.04	___@.02	\$ _____
Snow White (French)	___@.15	___@.10	___@.05	___@.03	\$ _____
The Mikado	___@.15	___@.10	___@.05	___@.03	\$ _____
Pygmalion	___@.15	___@.10	___@.05	___@.03	\$ _____
Gunga Din	___@.15	___@.10	___@.05	___@.03	\$ _____
Man of Conquest	___@.15	___@.10	___@.05	___@.03	\$ _____
One-Third of a Nation	___@.15	___@.10	___@.05	___@.03	\$ _____

BACK NUMBERS OF GUIDES AVAILABLE
AT THE SAME RATES AS ABOVE

SERIES OF 1935: *Les Miserables, A Midsummer Night's Dream, The Last Days of Pompeii, The Three Musketeers, Mutiny on the Bounty, Fang and Claw, A Tale of Two Cities, Seven Keys to Baldpate, Scrooge (Dickens)*. SERIES OF 1936: *The Prisoner of Shark Island, Little Lord Fauntleroy, Romeo and Juliet, Things to Come, The Green Pastures, The Last of the Mohicans, Nine Days a Queen, In His Steps, As You Like It, Daniel Boone, The Charge of the Light Brigade, Winterset, The Plough and the Stars*. SERIES OF 1937: *The Good Earth, 23½ Hours' Leave, Maid of Salem, The Soldier and the Lady (Michael Strogoff), Servant of the People, Captains Courageous, Quality Street, The Girl Said No (Gilbert and Sullivan Selections), The Toast of New York, Music for Madame, Stage Door, Victoria the Great, Emile Zola, Heidi, Conquest, Damsel in Distress, Wells Fargo, Snow White and the Seven Dwarfs*. SERIES OF 1938: *The Buccaneer, Rebecca of Sunnybrook Farm, Robin Hood, Old Chicago, Vivacious Lady, Kidnapped, Marie Antoinette, Drums, Boys Town, The Citadel, Men With Wings, The Adventures of Tom Sawyer, Spawn of the North, Beethoven, Sixty Glorious Years, Tom Sawyer Detective, April Romance (Schubert), Grand Illusion, The Old Curiosity Shop*.

ANNUAL SUBSCRIPTION

Enclosed is \$ for subscriptions to the full series of forthcoming issues of "Photoplay Studies," "Group Discussion Guides," and all supplementary materials for one year beginning (date).

Subscription, \$2.00. Outside of U. S. A., add 50c.

NAME

POSITION

ADDRESS



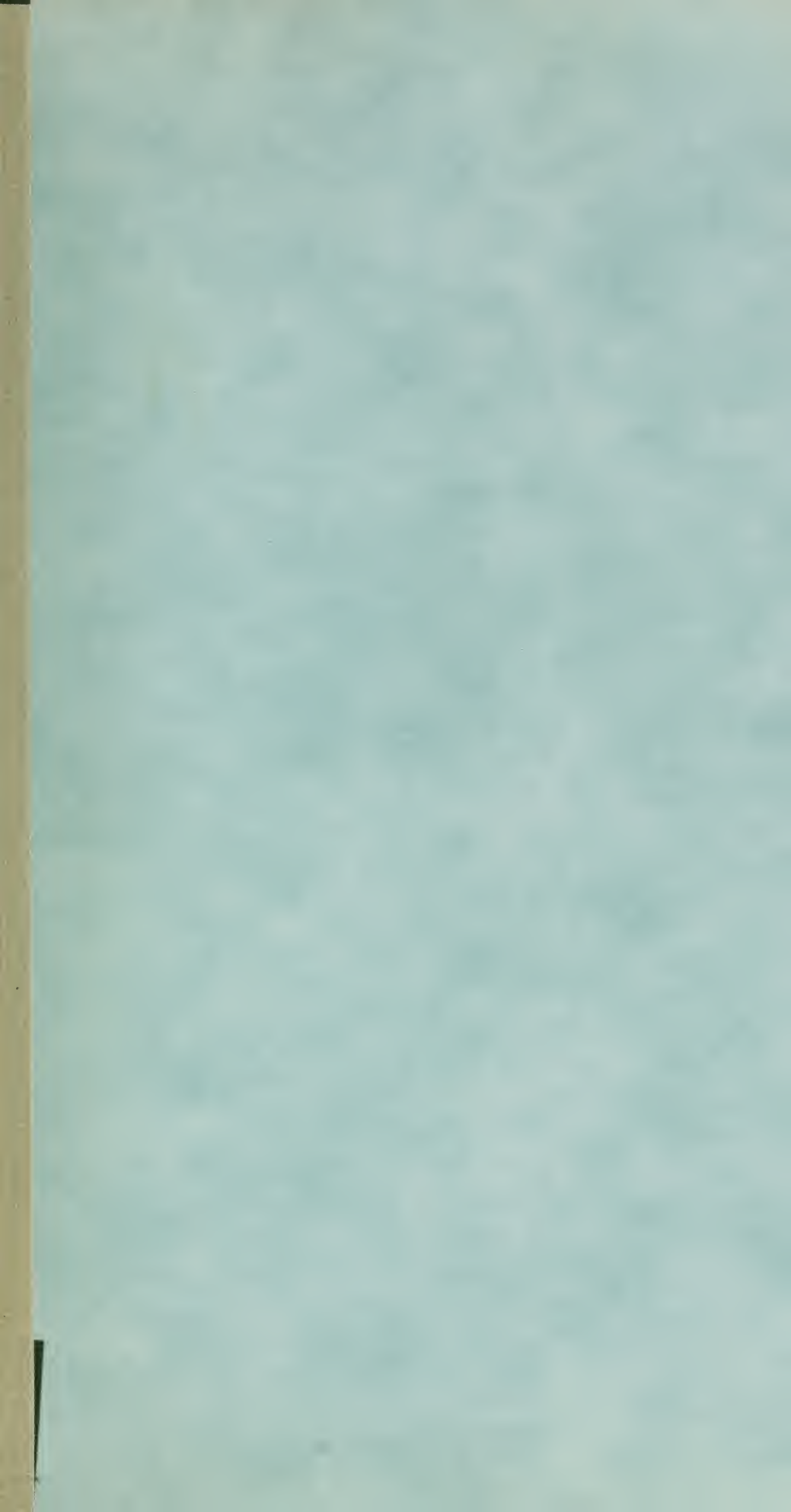
ANNI
RUTLEDGE

Nov 30

AUGUST 23

1862





UNIVERSITY OF ILLINOIS-URBANA

973.7L63H3H44G

C001

A GUIDE TO THE STUDY OF THE HISTORICAL P



3 0112 031824938